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good map, chart and diagrams illustrating the location and movements of the dialects. The index also is complete.

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MODERN LITERATURE.

Studi di Letterature Straniere, di B. ZUMBINI.

Firenze: Successori Le Monnier, 1893. 8vo, pp. vii, 264.

THIS book has received the highest praise, not only in Italy, but in the other countries whose literatures it discusses, and surely in learning, taste and charm of manner it ranks with the best criticism that our generation produces. The author has no rigid system. Works of literature are not classified like the stuffed animals and fossils of a museum, nor are they made to serve as premises for scientific generalizations; yet in his wide, almost universal reading, Zumbini has had a sharp eye for analogies and resemblances of every kind, but particularly for comparisons with the literature of his own Italy, so that his book is fruited with fresh ideas and suggestive views. Almost every essay contains hints for investigations which would be sure to yield interesting results.

Three of his subjects are taken from English literature, four from the German, and two from the French. The list is as follows: The Pilgrim's Progress, The Paradise Lost, Macbeth; The Messias, the Goethe-Museum in Weimar, Goethe's Egmont and Manzoni's Conte di Carmagnola, Nathan der Weise; L'Abbaye de Thélème of Rabelais, and Hugo's L'Art d'être Grand Père. Worn as many of these topics are, they are here treated with such originality and such critical ability as to make every page interesting and instructive, for the author disdains to repeat universally known theories and will rather remain silent than merely echo the thoughts of others.

Zumbini's critical judgment is penetrating and sure. Macbeth's character is studied as a combination of action and imagination, of evil desire and avenging conscience; the *Messias* is ranked between the religious vision and the epic, Klopstock's inventions are more numerous than his creations; the continued

vitality of poetic ideals is illustrated by Hugo's poetry of infancy and childhood, which in turn is defined by a luminous comparison with Wordsworth. At every point neglected beauties are revealed, unsuspected relations made manifest.

The keynote of the volume is Italy. The episode of the *Abbaye de Thélème* is considered in connection with Ariosto's island of Alcina, with the new ideas of marriage, honor and religion, with Laurentius Valla, and, above all, with the spirit of the Renaissance. *Nathan der Weise* reveals its obligations to Cardano and to three of Boccaccio's tales. The *Pilgrim's Progress*, the *Paradise Lost* and the *Messias*, all suggest the *Divine Comedy*. The Goethe-Museum is filled with objects that make the Italian heart palpitate. Particularly significant among them are volumes of Manzoni and Foscolo in the library and many objects of art gathered during the *Italian Journey*, objects whose influence upon Goethe's development is set forth and traced back to the pictures in his father's house at Frankfort. A reverse obligation is considered in the essay on Goethe's *Egmont* and Manzoni's *Conte di Carmagnola*. Starting from a quotation from *Egmont* written on the fly leaf of the copy of his tragedy which Manzoni presented to Goethe, the author traces the resemblance between the two works in sentiment, in characters and in the lack of true dramatic quality.

Naturally, regarding the *Pilgrim's Progress* and the *Paradise Lost*, which are grouped together as "Two English poems of the Seventeenth Century," there could be little to say which would have absolute novelty; yet, in reading these studies, one finds the continual incitement of fresh interest. There are passages it is true, that are slightly disappointing. The typical in Puritanism is not sufficiently distinguished from what was individual; the study of Bunyan's mind is colorless after the imaginative psychology of Taine, and his materials are underrated; the remarks about the hisses with which the demons greet Satan appear a little strained. But the reviewer feels hesitation in speaking of such slight defects, in the presence of such extraordinary merits. Starting from the idea

that the Puritan faith was not hostile to art but was naturally poetical, excepting for the restriction it placed upon the creative faculty, Zumbini analyzes the ideas, the action and the characters in these works of Bunyan and Milton, and traces beauties and faults to their causes in the Puritan conception of life. The most masterly part is the analysis of the character of Satan, the fiend with tender and noble elements, the hero, the orator, the "Farinata sopranaturale." His qualities are educed from the writings of the Fathers, he is set in the midst of all the poetry of passion and tragedy, he is shown to have been essentially human even to the Puritans. A short quotation from this study will illustrate the author's manner and recommend his book more than many praises. Having called attention to the discrepancy between Satan in action and Satan as described by Milton, he writes:

"Why does he derive greater advantage from the first condition than from the second? The reason is that the Puritan idea was present to the poet less strongly in the one case than in the other. When describing, Milton thought of the effect of the work itself upon the hearts of men and wished that it should help to make them abhor in Satan the origin of all evil, severed from all possibility of good elements. But placing him in action he unconsciously sank his ideas in his creation and, besides making him more heroic, took from him of the supernatural what he added to him of the human."

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MEDIAEVAL LITERATURE.

Studies in Mediaeval Life and Literature by EDWARD TOMPKINS McLAUGHLIN. Professor of Rhetoric and Belles Lettres in Yale University. New York and London: 1894. G. P. Putnam's Sons. 8vo. xi+188 pp.

THE author follows out two purposes in these *Studies*; first to present to us pictures of the Middle Ages as they were, and then to trace the thread of human unity running through them. Primarily, though, these essays are a study of man, with his foibles and virtues, his sentiments and passions, his hopes and his fears. It is no defence, no glorification, no dazzling picture, and likewise no gloomy

sketch in sombre colors of those times of which, as the author rightly says:

"The usual conception seems to consist of a few facts and theories about the feudal system and the crusades, the names with possibly some traits of a few eminent public figures and a general impression of confusion and obscurity . . . sunshine and twilight on either hand and in the background an impenetrable mist concealing the great masses of humanity as well as all concrete actual lives of all the great."

No fair-minded reader will deny that Professor McLaughlin has accomplished his object and has produced a work of interest to the general reader as also to the special student. For the latter it has an additional scientific value, as it contains an untold amount of careful research and study, of thorough learning and clear, penetrating literary discrimination, though its pages are not loaded down with learned footnotes and have not been multiplied by appendices and fruitless discussions of obscure points. It is a great pity that the unfinished study on Dante, the embodiment and culminating point of mediaevalism, could not be included and that other projected ones on Wolfram von Eschenbach and Walther von der Vogelweide had never taken shape.

A short biographical sketch and an appreciative discussion of the author's career as scholar and teacher by Professor Lounsbury, introduce the *Studies* to us, of which the first treats of the Mediaeval Feeling for Nature. Schiller in his *Naïve und Sentimentalische Dichtung* had called attention to the difference between the ancient and modern feeling for nature and partially analyzed this difference. Humboldt in the *Kosmos* and Friedländer in *Die Sittengeschichte der Römer* had followed out his suggestions and traced in general outline the history of this sentiment. Others in a fragmentary way have touched upon the question, but no one before Professor McLaughlin has treated this period so fully, enriched our knowledge so much and by happy comparisons made us appreciate so clearly and concretely the sentiment of mediaeval man for nature in all its phases. He reaches these interesting definite conclusions:

"That the northern poets described storm, winter, the ocean and kindred subjects, with